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Historical Rooms

from the

Manor Houses of England

By CHARLES L. ROBERSON.

VOLUME III.



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LIST OF ILLUSTRATIONS.

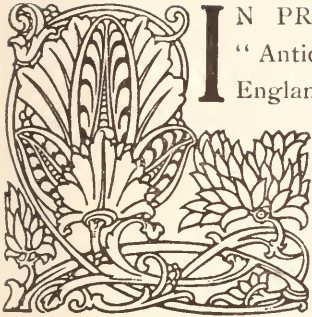
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THE KNIGHTSBRIDGE HALLS

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FOREWORD.



IN PRESENTING this, the Third Volume of his work, "Antique Panelled Rooms from the Manor Houses of England," Mr. C. L. Roberson wishes to point out that it is in no way intended as a catalogue. The panelled interiors described are amongst those which have been exhibited in Robersons' Galleries. One or two are still available for sale, but the majority have already been disposed of to lovers of good workmanship.

Out of the large number of old panelled rooms—approximately sixty—which pass through the Knightsbridge Halls during the course of each year, only a few have been selected for inclusion in this volume. While these few are all of great interest, both architecturally and historically, they are not necessarily the most spacious (or the most expensive) rooms that Robersons of Knightsbridge have purchased and re-sold.

In many instances, when an ancient mansion is demolished, several fine old panelled rooms are saved. As these are usually of the same period and, possibly, of similar design, to illustrate more than one is unnecessary.

Other rooms have been intentionally omitted from this book in deference to the wishes of the owner, either past or present; while there are numerous simple rooms, either of oak or pine, containing no special features of very great interest which were considered too ordinary to include. Such rooms are comparatively easy to procure, although they, like the more elaborate examples, are becoming scarcer each year.

Of the pieces of furniture illustrated, little need be said. Each article is a true specimen of the workmanship of a bygone age. All are pieces fit for exhibition in a museum, and some, indeed, are already permanently installed in public art galleries and museums in various parts of the world.

Really authentic antique furniture is rarely in the market for very long, and although Robersons of Knightsbridge may always be relied upon to secure the choicest specimens, their task becomes increasingly difficult.



WHEN panelled rooms, such as those illustrated and described in this book, were originally fixed in position, many generations ago, by the artist-craftsmen who had fashioned them, they gave unspoken testimony to the patient labours of their creators.

After some years, however, their beauty in innumerable cases was lost, or rather hidden. Dame Fashion, ever fickle, dictated that the interiors of houses should be painted—a decree which included wall panellings. In consequence, we find that during the course of the last century anything from four to forty coats of paint have been applied to the surface of these walls, masking almost entirely the wealth of detailed carving upon which the old-time woodworkers spent so many arduous hours.

This phase in interior decoration should be the cause of considerable satisfaction to the present generation, inasmuch as the paint has acted as a preservative to the timber. Thus woodwork which otherwise would have crumbled or perished has been handed down to us in an unimpaired condition, although it is extremely improbable that our forebears had any such idea in mind at the time.

The task of removing these thick layers of protective paint in order to reveal the grain of the wood and the delicate chiselling, calls for considerable skill. Every inch of the painted surface is treated with a strong acid solution, called pickle, which after a while eats through to the surface of the timber. Then before any damage can be done to the wood by the pickling solution, this is quickly removed, the surface is washed, and the action of the acid is neutralised by an alkaline mixture. As only a small area can be treated at a time, it will be easily realised that even a small panelled room entails considerable work before it is ready for re-erection in a modern home.

Much has been heard recently of the "vandalism" of tearing these gems of English workmanship from the settings in which they have stood for so long. It is much to be regretted that such things should be, but hard facts must be faced. In almost every instance, the mansions in which these old rooms stood are too expensive to maintain as residences in these days. In addition to requiring a small army of servants to keep them in order (and these are difficult enough to secure for even a small house in a town!), they incur great liability in the form of taxation and renovation.

Few people have sufficient income nowadays to maintain one of these large houses, some of which have sixty or more bedrooms, and those who have, prefer smaller and more economical homes. Accordingly "Commerce," in the course of its ever-onward progress, takes a hand.

Usually the old "Hall," "Manor," or "Abbey" is demolished by a house-breaker to make room for a factory, while in the surrounding park is built a Garden City in which the employees may live.

It should not be thought for one moment that the descendants of the early owners of these manorial houses view with equanimity the loss of their treasured heritage. On the contrary, many a family of noble descent are at the present time content to live in comparative penury rather than part with the home that has housed their ancestors for unbroken centuries.



A. G. 2409

One of a set of 12 old Mahogany Chippendale Chairs
in red damask.



A. G. 3183

A Carved and Gilt Georgian Mirror.



OAK STAIRCASE
from Newington Green.

OAK STAIRCASE

from Newington Green.

NEWINGTON GREEN, which consists of a square of houses with an enclosed garden in the centre, is partly in the parish of Islington and partly in Stoke Newington. The centre was railed in and brought to its present form about the year 1745, before which it was "a most rude wilderness with large old trees."

Some ancient houses existed here until that date and, indeed, certain portions of them remain to this day. These houses were occupied until perhaps sixty years ago by wealthy merchants and gentlemen, while many distinguished names were connected with Newington Green in earlier times.

Henry Algernon Percy, Earl of Northumberland, possessed one of the houses, and from it he addressed a letter to Lord Cromwell, Secretary of State to King Henry VIII, to exculpate himself from the pretended suspicions of Henry in regard to a matrimonial contract supposed to have been made between the Earl and Anne Boleyn previous to her marriage with the King.

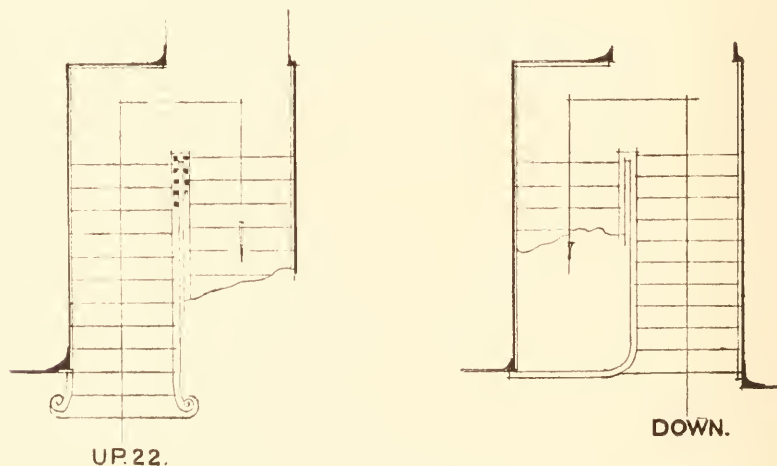
It is probable that this house was amongst "the lands and inheritance which he gave away prodigally to the King," as Henry VIII is reputed to have had two houses in Newington Green, one of which was the scene of his illicit amours, while the other was appropriated to his occasional residence.

Sir Henry Mildmay, who was one of the Judges at the trial of King Charles I, owned a house in Newington Green. When, after the Restoration, his estates were forfeited, this residence, Mildmay House, continued in the family possession, as it had been settled upon his wife.

Since the new residences were built, numerous persons, each with their own niche, large or small, in the Hall of Fame, have lived in Newington Green. Many of them were ecclesiastics of the Nonconformist faith who suffered great persecution.

Daniel De Foe, the celebrated author of "Robinson Crusoe," attended an academy here for several years, while James Burgh, an esteemed moral and political writer, Mary Godwin, a writer of considerable talent, and Samuel Rogers, a distinguished poet, all had houses facing the Green.

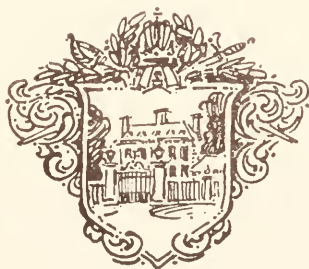
The oak staircase shown here was recently removed from one of the best houses in Newington Green, together with several panelled rooms.



PLAN OF STAIRCASE.

It is a good example of a Georgian stairway, and is of the period circa 1750. There are two flights of eleven steps each, with two twisted balusters to each step. The foot of the stairway opens out slightly and has a fluted newel post on each side. The ramping handrail is moulded and carved, and the nosings of the treads also are moulded. The ends of all the treads are panelled with finely carved brackets, while the bottom edge of the stringing is moulded and carved.

The wall side of the staircase is panelled to dado height and has a carved moulded dado rail. The stairs are 4 feet wide, and the height from floor to floor is 11 ft. 1 in.



THE JAMES I. OAK ROOM

from Standish Hall, Nr. Wigan, Lancs.

OF the many names associated with the early history of the United States, probably none is better known—amongst Americans, at any rate—than that of Myles Standish.

This Puritan captain, tired of the persecution which he and his fellow-devotees had suffered for so many years under James I on account of their religious principles, set out to find a new land where their own form of worship might be practised without hindrance. After a promise from the King that their right of freedom of religion should be respected in the new land, the small, but fervent, congregation obtained a patent of settlement from the Virginia Company and purchased two ships, the "Speedwell" and the "Mayflower." Starts were made first from Southampton and then from Dartmouth, but each time the emigrants were forced to return owing to the unseaworthiness of the "Speedwell."

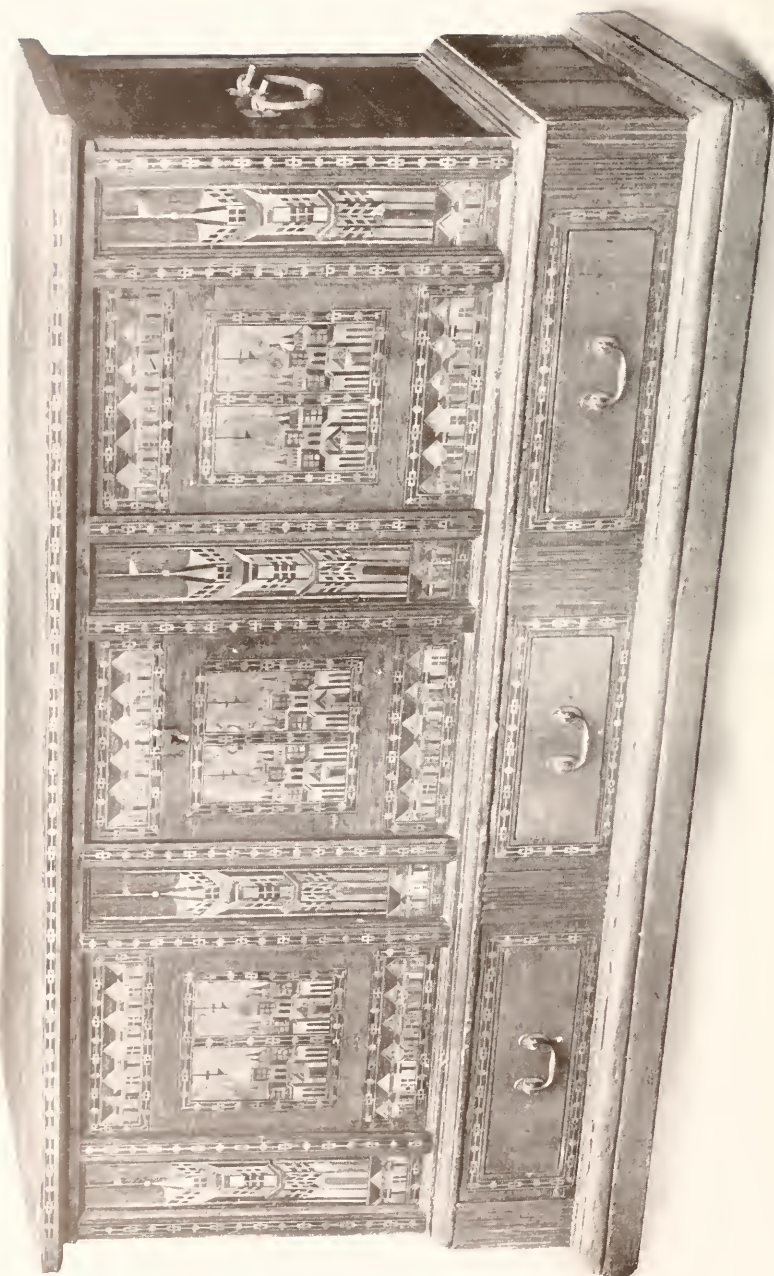
Eventually, in July, 1620, the "Mayflower" alone set sail from Plymouth with a small band of "Pilgrim Fathers," about one hundred in number, of which Myles Standish was the military leader. Driven out of her course by bad weather, the "Mayflower" arrived in Massachusetts Bay early in December of the same year, and finding themselves without warrant in a region beyond that assigned to them in their Charter, the Pilgrims drew up and signed, before landing, a democratic compact of government.

An exploring party landed in Massachusetts Bay, and on this spot the town of Plymouth subsequently arose. Of their trials and encounters nothing need be said, as they are a matter of history, but these hardy pioneers survived their troubles and paved the way for the formation of new colonies of Puritans at Boston (1623), Rhode Island, and Connecticut (1625).



JAMES I. OAK ROOM

From Standish Hall.



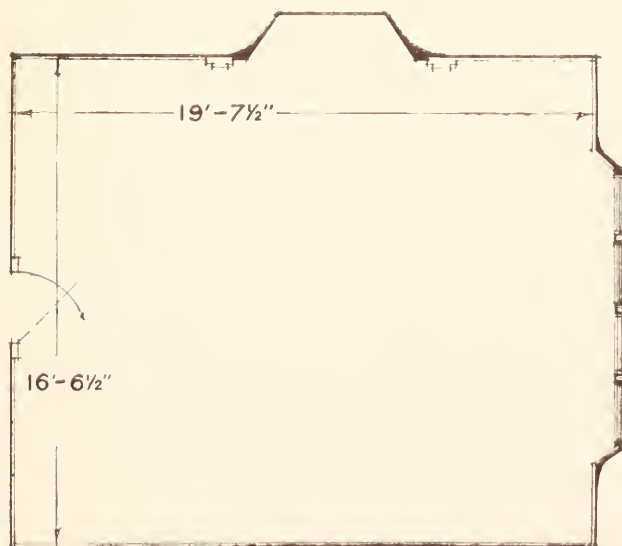
A. G. 3510

A very rare Oak Nonesuch Chest, finely inlaid.

There is not much doubt, however, that but for the military ability of their captain, Myles Standish, these forerunners of that mighty nation, the United States, would have perished in the early days of the settlement.

The Standish family was one of the oldest in Lancashire, and it is recorded that John Standyshe killed Wat Tyler in the insurrection of 1381, for which he was knighted. A later Sir John Standish was at the Battle of Agincourt, and Myles Standish came from this stock.

Standish Hall, near Wigan, the home of this branch of the family, was a house which, although thoroughly medieval originally, had been extended and renovated by successive generations, so that the mansion at the time of demolition exhibited many distinct styles of architecture externally, while the interior fittings and decorative features were of many periods.



PLAN OF ROOM.

The room illustrated on Plate II (known as the James I Room) is panelled in oak in the Jacobean style. It is made up of a large number of small panels, each with a carved lozenge in the centre. Running round the room is a frieze consisting of a series of lay panels with strapwork carving. Above this is a light cornice.

In the centre of one of the end flanks is a very lovely panelled door with carved pilasters at the sides and a richly carved overdoor depicting an allegorical sea-horse.

The carved oak chimney-piece is one of the finest ever seen in this country. The fluted and reeded jambs on square panelled bases support a frieze carved to represent interlaced ribbons. Over this is the overmantel showing two magnificent Coats of Arms in carved arcaded panels. One of these is the Arms of King James I, while the other is that of a contemporary member of the family.

The delicacy of workmanship and the beautiful outline of these two pieces of carving makes them the outstanding features of an already wonderful and historical room.

Dimensions : 19 ft. $7\frac{1}{2}$ ins. \times 16 ft. $6\frac{1}{2}$ ins. \times 10 ft. 6 ins. high.

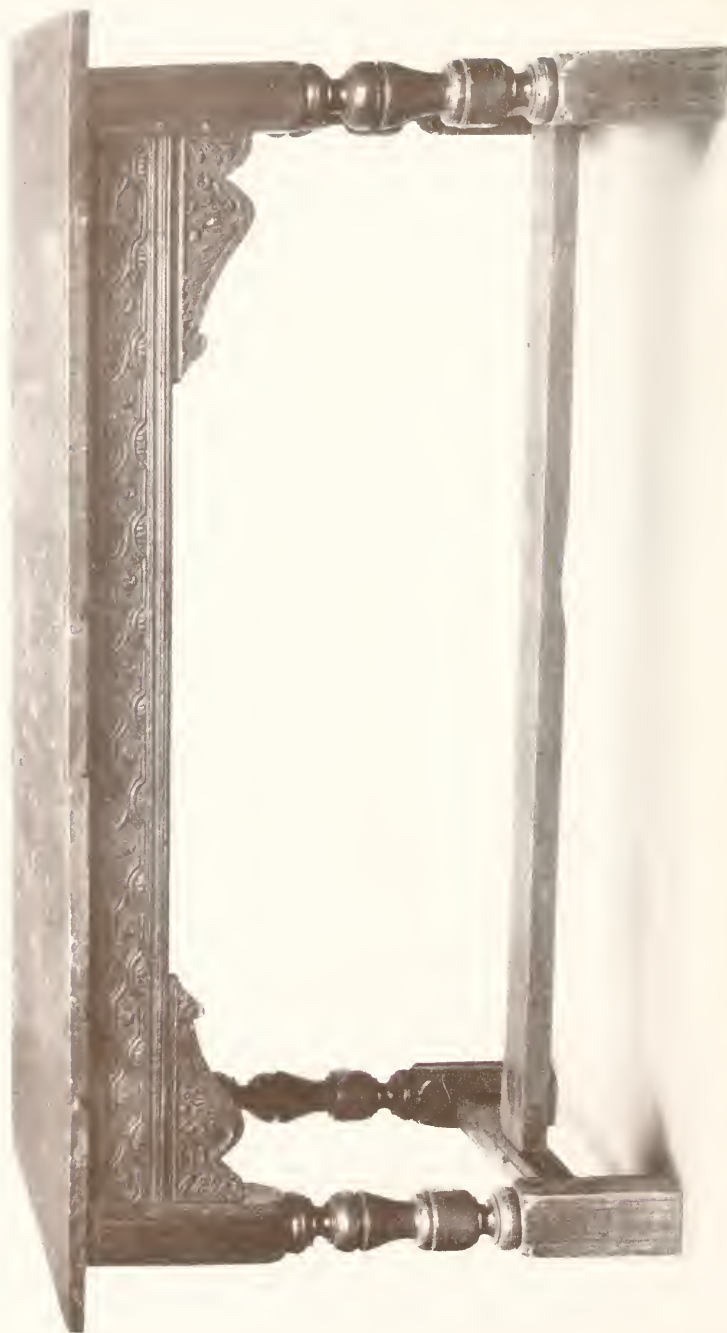




*The Armorial Bearings
of
Sir Ralph Standish, Knight,
impaling those of Lady Philippa, daughter of
Henry, Duke of Norfolk, his Wife.*

*Heralds' College.
10th November 1921.*

*S. Ambrose Lee.
York Herald
S.M. Secy.*

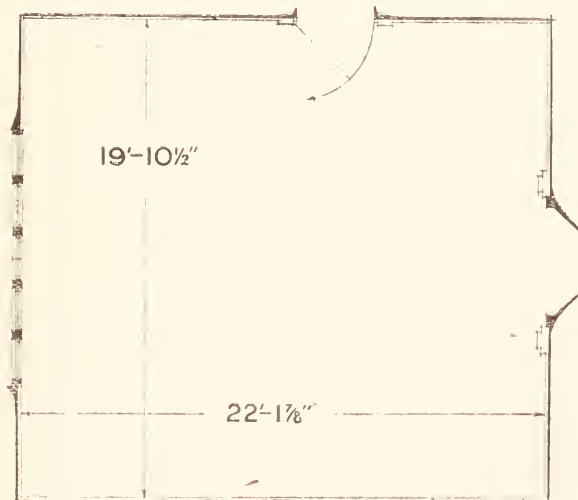


A. G. 4233
An Antique Oak Refectory Table with carved frieze and brackets.

THE STATE BEDROOM

from Standish Hall, Nr. Wigan, Lancs.

THIS interesting room belongs to the same period as the one previously described. The four walls are completely panelled in oak in the Jacobean manner, the styles and rails of each panel being moulded on three sides, while the bottom rail is chamfered. The walls are six panels high with a low rail to form a skirting and a frieze of simple lay panels. The whole is surmounted by a capping moulding which forms a cornice.



PLAN OF ROOM.

There is an opening for a mullioned window approximately 10 feet wide, while one of the sides of the room contains a large piece of panelling with panels of varying sizes, although of the same type. This piece of panelling has a carved frieze composed of fluted lay panels. The entrance door to this room is similar in character to that in the other room. It consists of two large panels with carved mouldings, broken up into five shaped panels, with a lozenge in the centre.

The door is supported on each side by a finely carved pilaster, and the pedimented overdoor is also exquisitely carved.

The oak chimney-piece, as in the James I room, is the predominating feature of this apartment. It is executed in similar manner, with intricately carved Coats of Arms in the two large arcaded overmantel panels and strapwork frieze panels above. Although in the other room the overmantel pilasters take the form of carved grotesque figures, in this room they are simply fluted, and have in front of each a delightful little column with carved bulbous base and upper portion decorated with numerous carved rosettes.

Dimensions : 22 ft. $1\frac{7}{8}$ ins. \times 19 ft. $10\frac{1}{2}$ ins. \times 10 ft. 3 ins. high.





STATE BEDROOM
from Standish Hall.



A. G. 2907

An early Gothic Oak Refectory Table from St. Donat's Castle.

OAK ROOM

from Norwich, Norfolk.

NORWICH is a city of great antiquity. It was a fortified town more than fourteen hundred years ago, and since that time has been the scene of many military encounters. The proximity of Norwich to the Eastern seaboard of England has been responsible in the past for attacks by marauders from the main continent of Europe, and it was, in fact, captured by the Danes in the days of King Alfred the Great.

In 1336 a number of weavers from the Netherlands settled here in consequence of the inundation of their own country, and they greatly improved the clothing and worsted trades. In 1565 a further immigration of these artisans took place as a result of religious persecutions.

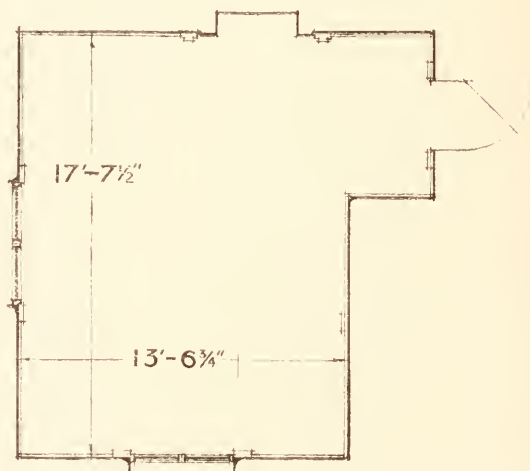
The town of Great Yarmouth, which is the principal seaport for Norwich, formerly carried on an extensive foreign trade, one of its principal imports being planks of timber from Scandinavia. Presumably price was an important factor in the establishment of this trade, because English oak was still very plentiful during the reign of Queen Elizabeth, to which period the room illustrated and described here belongs.

Following the dissolution of the monasteries by Henry VIII and the distribution of ecclesiastical property amongst his noblemen, there was a considerable amount of renovation and rebuilding undertaken by the new owners of these estates. This work involved the use of vast quantities of English oak for panellings, staircases, ceilings, etc., and as the demand for home-grown timber was general throughout the country, prices soared in proportion to the demand. Not many years later the supplies of English oak had been so depleted that other woods had to be found, and imported pine was in great favour. Much of this wood was shipped into Norfolk, in which county were large numbers of joiners who fashioned the timber into finely carved interior fittings for the homes of the wealthy in the Eastern counties.

There is no doubt, however, that this room, which came from an old stone house in Norwich, is made entirely of British oak.

Although most of the panelling is original, the room has at various times been adapted and reconstructed.

All the four walls are completely panelled to a height of 8 ft. 7 ins. in the true Elizabethan manner. Each wall is four panels high, with a frieze of lay panels supporting a carved dentil cornice. The frieze panels are carved with the familiar double-S motif so much in vogue at the period.



PLAN OF ROOM.

Pilasters, carved with grotesque figures, occur at intervals round the room. There is only one door, which stands in a recess, and is similarly panelled to the rest of the room.



OAK ROOM
from an old house in Norwich.



A. R. 132

A finely carved Elizabethan stone chimneypiece
from Beckington Abbey, Somerset.

The fireplace has an arched stone opening, and the oak mantelpiece is carved with the customary grotesque figures, foliage, broken panels, and lozenges.

Dimensions : 17 ft. $7\frac{1}{2}$ ins. \times 15 ft. $6\frac{3}{4}$ ins. \times 8 ft. 7 ins. high (exclusive of door recess).



OAK ROOM

from Heronden Hall, Kent.

HERONDEN (or Hernden) was once an estate of considerable size in the parish of Tenterden, though it has long since been split up into different parcels. The whole of it formerly belonged to a family by the name of Heronden, whose Arms were "*Argent a heron volant azure.*"

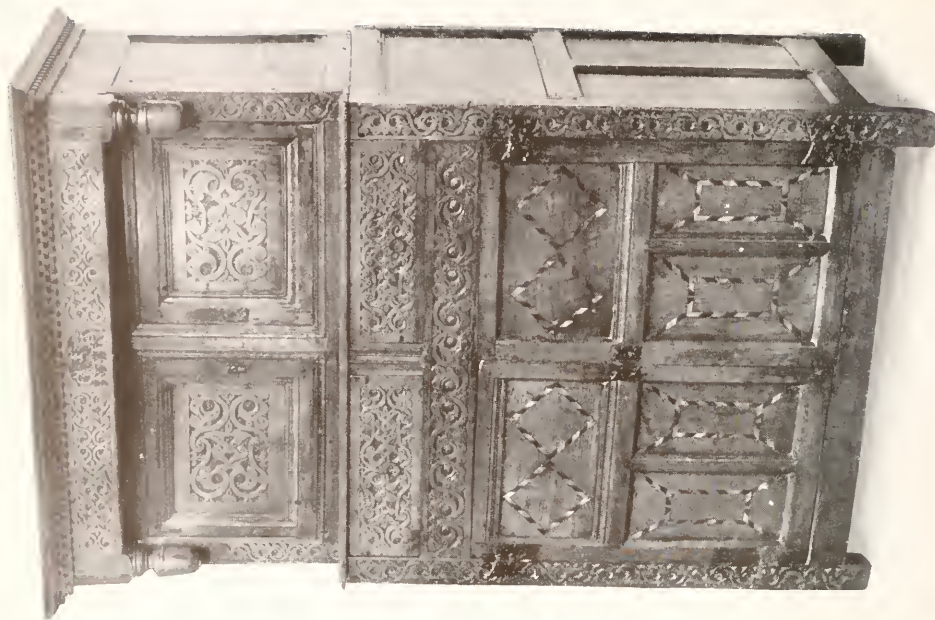
Later, a part of the estate was alienated by one of the family to Sir John Baker, of Sissinghurst, whose descendant, Sir John Baker, Bt., died possessed of it in 1661. The capital mansion, however, together with other principal parts of the manor remained for some time longer in the name of Heronden, for it is recorded that during the latter part of the reign of King Charles I, a part of the property called "Little Hernden" was disposed of to a family by the name of Short, whose ancestors had lived in Tenterden for many years.

The remainder of Herenden, which included the principal residence, was at the same time conveyed by sale to Mr. John Austen, who afterwards resided here. This gentleman, upon his death in 1655, bequeathed it to his nephew, Robert Austen, whose successors held it for about 90 years, after which it passed by will to Richard Righton. Benjamin Righton, of Knightsbridge, who inherited the property, sold it to Mr. Jeremiah Curteis, of Rye, Sussex, who, finding this ancient mansion (which from dates remaining on it appears to have been built in 1585) in a ruinous condition, pulled it down in the year 1782.

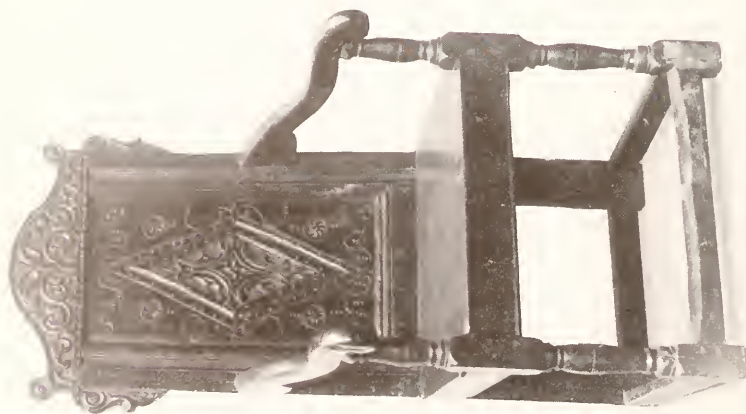
The present house, which is of Georgian type, contained, until recently, several rooms panelled in oak which had been preserved from the original Elizabethan house and were carefully re-erected in the newer structure.



OAK ROOM
from Heronden Hall.



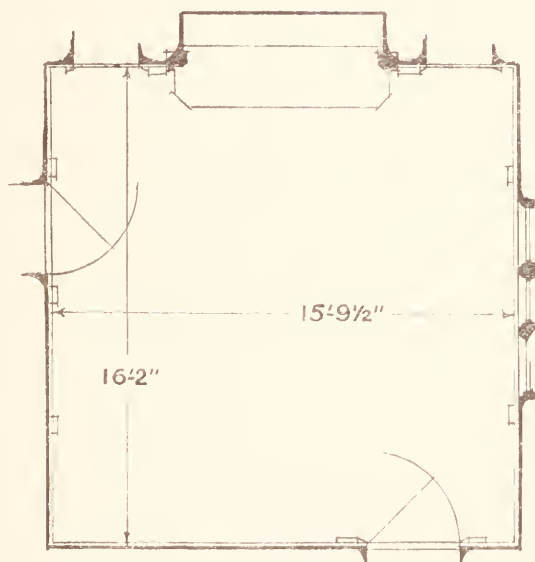
A. G. 4007.
A richly carved and inlaid Oak Court Cupboard.



A. G. 4222.
An Old Jacobean Oak Armchair, with
carved panel back.

The room illustrated here, which is the most interesting of them all, bears the date 1585 over the chimney-piece. It is completely panelled in oak in the Tudor manner, the edges of all styles and rails being moulded.

At intervals round the walls are fluted composite pilasters supporting a frieze of carved lay panels separated by trusses carved to represent human heads. There are two doors, each with fifteen panels.



PLAN OF ROOM.

The fireplace opening, of grey fossil marble, is very massive, the apex of the arch being 4 ft. 7 ins. from the floor. The overmantel consists of three arcaded panels separated by short carved pilasters. Protruding from the centre motif of each of these panels is a delicately carved representation of a human head and neck, deeply undercut.

On one side of the fireplace is a cupboard, and on the other side is a small recess.

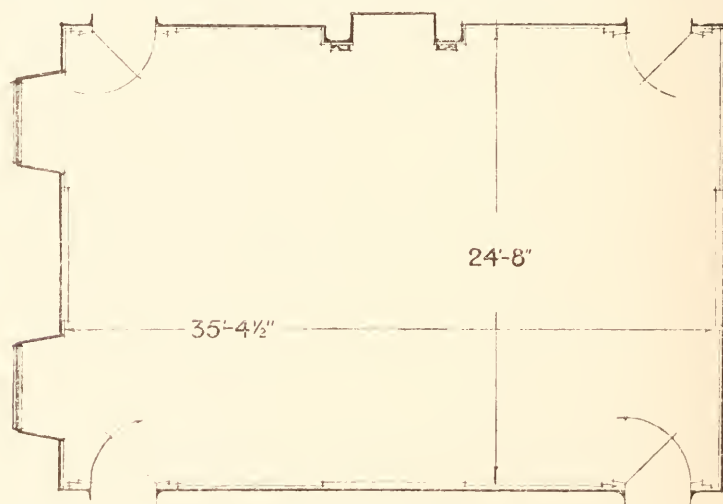
Dimensions : 16 ft. 2 ins. \times 15 ft. 9 $\frac{1}{2}$ ins. \times 10 ft. 3 ins. high.

THE GILT PARLOUR

from Combe Abbey, Warwickshire.

KING JOHN, who reigned in England from 1199 to 1216, achieved undying fame by signing, on the demands of his barons, the document on which English liberties are based, called Magna Charta. There was, however, another act performed by this monarch which is of interest to readers of this little book.

About the year 1210 he granted to a community of Cistercian monks, a severe religious order barely one hundred years old, a tract of land in the neighbourhood of Coventry. On this land was built Combe Abbey, which to this day still retains its monastic title, although for many hundreds of years it has been used as a private residence. The only remaining evidence of the original Abbey is a cloister, which serves as an undercroft to a modern wing, and has been well preserved.



PLAN OF ROOM.

The estate in the year 1580 was in the hands of Sir John Harrington, to whose care the education of Princess Elizabeth (afterwards Queen of Bohemia) was entrusted by her father, King James I. Some thirty years later it was purchased by Lord Mayor Sir William Craven, whose descendants, as successive Earls of Craven, have held the house ever since.



GILT PARLOUR
from Combe Abbey



A. G. 3729
A William & Mary Walnut Settee, covered in old verdure tapestry.

By reason of the wealth possessed by the various owners of Combe Abbey, many extensions were made to the building from time to time, and in consequence we find many different styles of architecture. Most of the interior decoration, however, is of the late Stuart period, and although the panelling of the magnificent gilt parlour illustrated here is of the William and Mary period (circa 1690), the embellishments are typical of the work of the Stuart master craftsman, Grinling Gibbons.

The dimensions of this spectacular room are : Length, 35 ft. 4 ins. ; width, 24 ft. 8 ins. ; height, 15 ft. 3 ins. The walls are completely panelled in selected oak with bolection mouldings to all the panels. There are four eight-panelled doors, each with an ornamental lay panel above, surmounted by a carved pediment in which is a carved swag of flowers and a riband bearing the motto of the House of Craven : "*Virtus in actione consistit.*" All the enrichments of these overdoors are picked out in gold. The doors are symmetrically placed at the ends of the longer flanks of the room. The centre of one of these flanks is occupied by the chimney-piece, which has a simple bolection moulded opening of veined marble, with an overmantel panel above, around which are a number of beautifully executed carvings in high relief, all gilded. These carvings are typical of Grinling Gibbons, with exceptional under-cutting, and take the form of warlike trophies, indicative of the martial character of the Earls of Craven. A similar carved feature occupies a corresponding place in the opposite flank.

Carved panel surrounds of a similar nature occur in each of the end flanks, one of which has openings for two windows.

A carved and gilded cornice runs uninterruptedly round the entire room. The finely modelled and richly ornamented plaster ceiling of this room was removed from Combe Abbey at the same time as the panelling, and is being carefully preserved by Robersons of Knightsbridge as a model from which replicas can be made.

OAK ROOM

from Sutton Scarsdale, Derbyshire.

THE district around Chesterfield, Derbyshire, is particularly rich in majestic stone-built houses of great antiquity. Many of them were built of locally quarried stone, and there is a marked similarity of design between them, both as regards the arrangement of the rooms and the internal and external appearance.

One of these Derbyshire mansions, Wingerworth Hall, has been illustrated and described in a previous volume. The subject of the present chapter—and the following one—is Sutton Scarsdale, a fine Georgian residence designed by the same architect, who, a few years earlier, had been responsible for the erection of Wingerworth; namely, Francis Smith, of Warwick. The record of the ownership of Sutton, before the present house was built in 1724, is long. In the reign of Henry IV (1399-1413) the estate passed by marriage to the Leke family, who held it uninterruptedly until the early days of the reign of George II.

Sir John Leke was knighted by King Henry VIII at Lille, in 1513, for services rendered on the battlefield. In 1624, Sir Francis Leke was created Baron Deincourt, and twenty-one years later he was given the title of Earl of Scarsdale for his loyalty to the cause of Charles I.

Nicholas, Fourth Earl of Scarsdale, who built the present house in 1724, was Lord-Lieutenant of the county of Derbyshire for three years, and was her Majesty's envoy to Vienna in 1712. The erection of the huge building must have involved its owner in considerable financial difficulties, as the whole estate had to be sold to liquidate his debts.

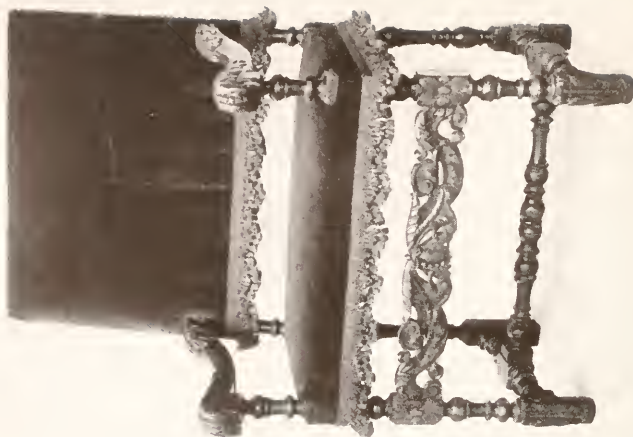


OAK ROOM
from Sutton Scarsdale



A. G. 4220

An Antique William and Mary Walnut Writing Table.

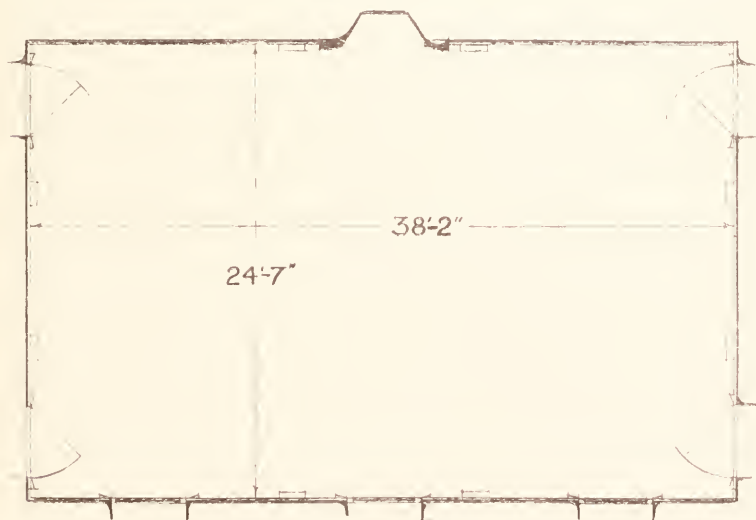


A. G. 4030

One of a pair of finely carved Charles II.
Walnut Armchairs, covered in 17th century
wine coloured velvet.

In 1824, the property was sold to Richard Arkwright, the son of the famous inventor of the spinning jenny, who was responsible for the creation of the cotton industry in Lancashire. The Arkwright family, who have occupied the mansion for many years, have not, however, made any considerable alterations to the house, which, with the exception of the removal of the statues adorning the balustraded roof, has been preserved untouched since the days of the first King George.

Sutton Scarsdale, a square classic building of locally quarried biscuit-coloured ashlar, presents a very imposing appearance with its giant Corinthian columns and pilasters, which reach from the ground to the bold entablature, surmounted by a stone balustrade.



This magnificent room, which was one of the important apartments at Sutton Scarsdale, is panelled in oak, and is executed in the William and Mary manner—a style which continued to find favour with many architects until well into the eighteenth century.

The dignity and beauty of this room are enhanced by the fluted Ionic pilasters which support the entablature at intervals around the walls—two on each flank.

All the panels have bolection mouldings, some of which are finely carved, as are also the architraves to the four eight-panelled doors and the three window openings. The carved members of the entablature also give evidence of the time and patience spent by the wood-workers upon the room.

The fireplace opening has a moulded surround of rare red Verona marble. Above this is a bolection moulded overmantel panel, surmounted by a panel depicting two finely carved birds in high relief. On each side of these panels are richly carved swags of fruit and flowers in the Grinling Gibbons' style.

Dimensions : 38 ft. 2 ins. × 24 ft. 7 ins. × 16 ft. 0 ins. high.





A. G. 3801

A Mahogany Chippendale Settee covered in early 18th Century yellow ground gros-point needlework with petit-point panels.

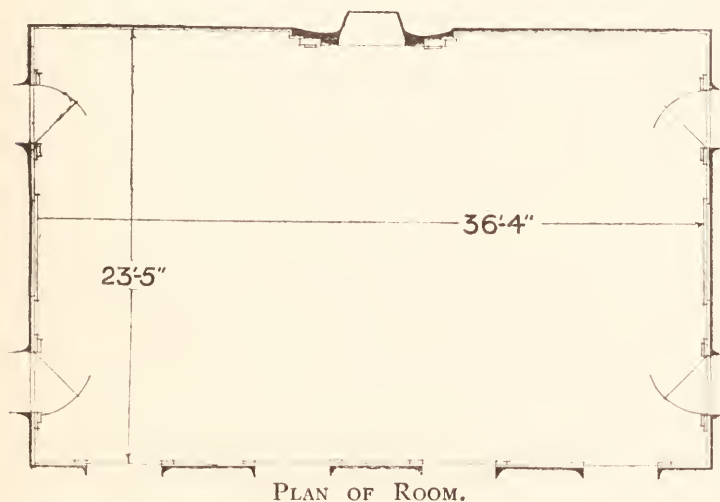


PINE ROOM
from Sutton Scarsdale.

PINE ROOM

from Sutton Scarsdale, Derbyshire.

THIS room—another of the spacious apartments from Sutton Scarsdale (described earlier in this volume)—is completely panelled in natural pine. Toned down by age and the application of wax polish, the room presents an appearance worthy of the magnificent house from which it came.



All the panels are fielded, with carved moulded edges and quadrant corners, pilaster panels alternating with larger ones throughout. The dado of lay panels is carried out in the same manner.

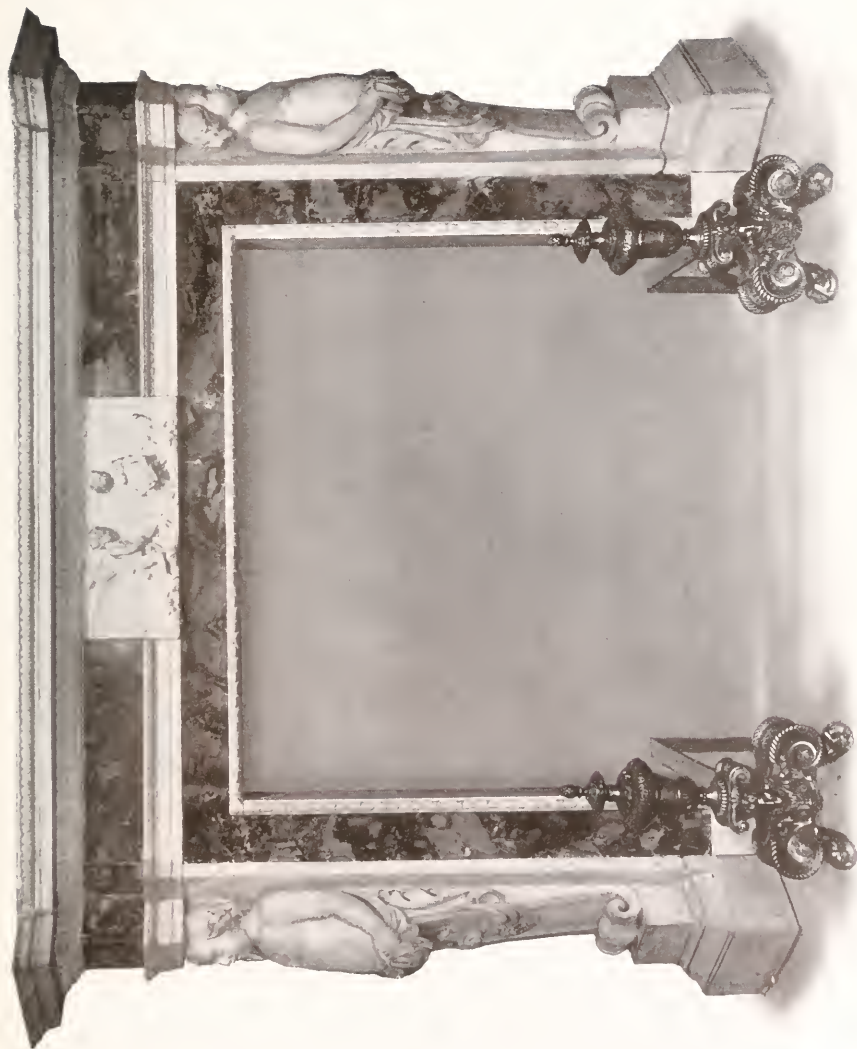
The skirting, dado rail, and members of the entablature are all delicately carved, while the cornice is supported by a very large number of elegant carved brackets. There are four doors, each with six fielded panels having carved and moulded edges. The architraves, too, are carved, as well as the beautiful shaped and pedimented overdoors.

The surrounds to four window openings, which extend from floor to frieze, have three carved members.

The chimney-piece is a feature of exceptional beauty in this room. The pine mantel has a wealth of delightful carving, with jambs in the form of caryatides. Above this is a large overmantel panel with a deep carved moulded edge, over and around which is a carved swag of drapery, fruit and flowers, with a Coat of Arms as the central motif.

Dimensions : 36 ft. 4 ins. \times 23 ft. 5 ins. \times 13 ft. 2½ ins. high.





A. G. 4087

A beautiful Georgian Mantelpiece of statuary and red jasper marbles.

PINE ROOM
from Haldon House.



PINE ROOM

from Haldon House, Devonshire.

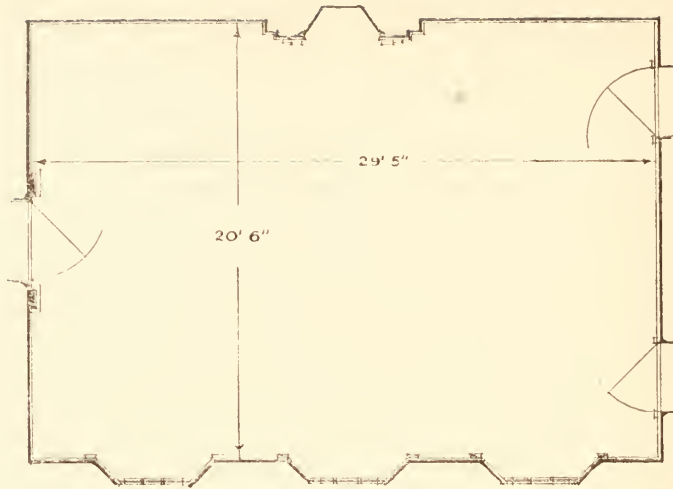
THE county of Devon is renowned for, amongst other things, its glorious scenery and climate, the number of famous men it has produced, and the beauty of its country seats.

Amongst these last was included, until its demolition quite recently, Haldon House, a fine Georgian mansion which stood upon high ground about five miles from Exeter. The house, which is referred to in several standard works as being one of the finest in the county, was of brick covered with stucco, and was executed in the manner of Buckingham Palace. The two wings were connected with the main building by spacious saloons.

The estate had been for many years in the possession of the Palk family, the head of which is Baron Haldon. The first holder of the baronage received the title from Queen Victoria after having represented Devonshire in Parliament for twenty-six consecutive years.

The building itself was erected in the year 1717 by Sir George Chudleigh, with whose death a few years later the title became extinct. An earlier Sir George Chudleigh was elected to the Parliament which met at Westminster in 1640, and at first opposed the Crown. King Charles I thereupon declared him a traitor, but in 1642 a special declaration was issued from the House of Lords and the House of Commons revoking the King's order. A year later, however, both Sir George Chudleigh and his son transferred their allegiance to the King, and fought continuously on his behalf.

The pine room here illustrated is a pleasant Georgian apartment of spacious proportions. The four walls are completely panelled in natural wood toned down to the colour of honey by age and the application of clear wax polish. All panels are fielded.



PLAN OF ROOM.

The cornice, frieze moulding, chair rail and skirting are all exquisitely carved with representations of leaves and foliage. In one of the end flanks are two six-panelled doors with carved architraves and delicately chiselled pedimented overdoors. In the centre of the other end flank is a larger six-panelled door, which is a very imposing feature of this room. This door is framed in a doorway consisting of two superb Corinthian pilasters, supporting a perfectly balanced broken-pedimented overdoor. There are carved surrounds to three window openings.

The chimney-piece consists of a beautiful veined white marble mantel, with a carved ornamental overmantel panel above.

Dimensions : 29 ft. 5 ins. \times 20 ft. 6 ins. \times 12 ft. 3 ins. high.

PINE ROOM

from Hatton Garden, London.

HATTON GARDEN (formerly called Hatton Street) is a busy thoroughfare situated in the heart of the commercial City of London. It was not always so, however. Prior to the Restoration the whole of that district in which the street lies constituted the garden of Hatton House, a large mansion built by the famous Sir Christopher Hatton, Lord Chancellor to Queen Elizabeth. At that time, Hatton House was on the extreme northern outskirts of London, and from it an unrestricted view of the countryside for many miles could be obtained.

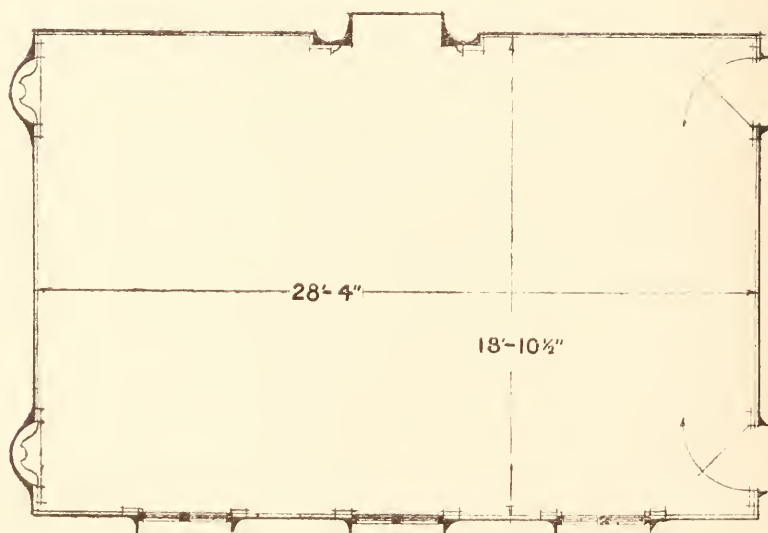
The following entry appears in John Evelyn's diary: "7th June 1659. To London to take leave of my brother and see ye foundations now laying for a long streete and buildings in Hatton Garden, design'd for a little towne, lately an ample garden."

One of the houses erected on the site was occupied later by the Countess of Drogheda, a rich and beautiful widow, who was wooed and won there by the now almost forgotten playwright and poet, William Wycherley.

The celebrated physician, Dr. George Bate, who attended Oliver Cromwell in his last illness, died in Hatton Garden in 1668. This learned gentleman had been Court Physician to Charles I at Oxford, and when that monarch's affairs declined he removed to London and adapted himself so well to the changed times that he became Chief Physician to the Lord Protector. Upon the Restoration he again found favour with the Royal party, and was made Principal Physician to Charles II and a Fellow of the Royal Society. This, we are told, was owing to a report, raised on very slender foundation, that he gave Cromwell a dose of poison which hastened his death.

From being a thoroughfare designed for occupation by the gentry, Hatton Garden had become in 1824 "a situation ruined by trades and low associations." This conversion to commercialism has continued until, at the present time, the whole of the street is taken up by offices, and is recognised as the chosen home of the diamond merchants of England.

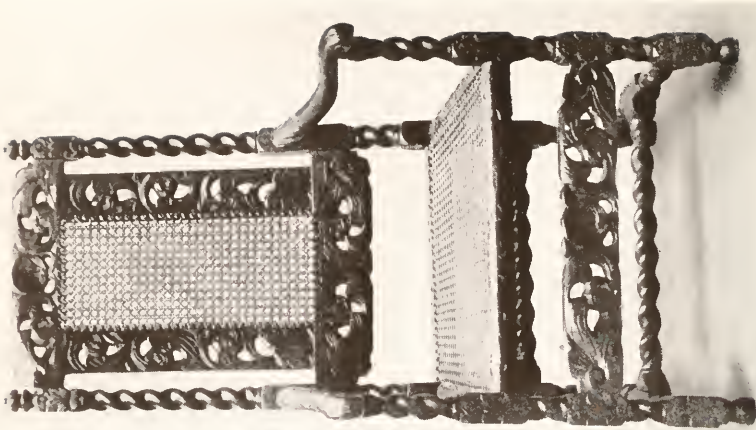
This room, which was removed from one of the houses in Hatton Garden, is of the William and Mary period (circa 1690). It is completely panelled in natural pine, from which many coats of paint have been removed. The harshness of the wood has been toned down to a beautiful honey colour by age and the use of wax polish.



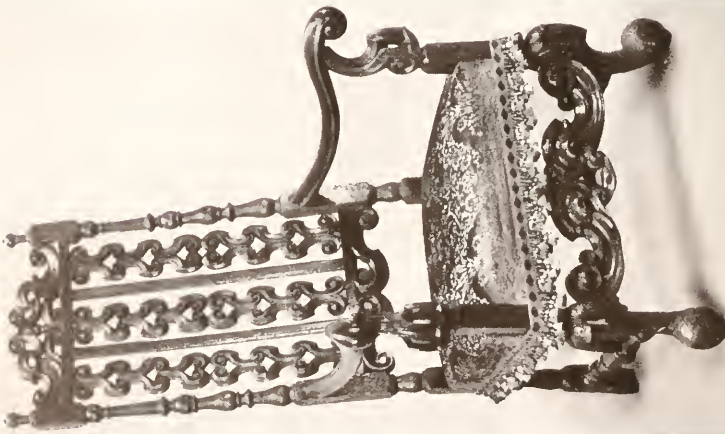
PLAN OF ROOM.



PINE ROOM
from Hatton Garden



A. G. 4321
An old Charles II. Walnut Armchair, with
cane seat and back



A. G. 4119
A magnificent James II. carved Walnut
Armchair with figured velvet seat.

The panels are uniform in size with bolection mouldings, and the dado has lay panels similarly carried out. There are two panelled doors in one of the end flanks, while facing each of these at the other end of the room is a semi-circular-headed niche with shaped shelves.

The finely carved pine chimney-piece has a pedimented top and a delicately carved head of a female in an oval plaque. Facing the fireplace are openings for three windows with moulded surrounds.

Dimensions : 28 ft. 4 ins. \times 18 ft. 10 $\frac{1}{2}$ ins. \times 10 ft. 5 ins. high.



PINE ROOM

from Spital Square, London.

THE ORIGINAL PRIORY of St. Mary Spittle, after which the district of Spitalfields is named, was founded in the year 1197. It was surrendered to King Henry at the Dissolution, when the hospital attached to the Priory was pulled down and many large mansions built in its place. These mansions formed one side of Spital Square.

Amongst the eminent people who have occupied these houses the names of the following appear: Sir Horatio Pallavicini, an Italian merchant who acted as Ambassador to Queen Elizabeth; the Austrian Ambassador to the Court of King James I; and Alexander Pope's great friend and English Prime Minister, the celebrated Lord Bolingbroke.

The pulpit of the Priory of St. Mary Spittle, destroyed during the Civil Wars, stood at the north-east corner of Spital Square. Before the demolition of this ancient Priory, it was customary for ecclesiastical dignitaries of the highest rank to preach sermons at Easter from this pulpit, in the presence of the Lord Mayor and Corporation of London, robed in violet gowns on Good Friday and Easter Wednesday and in scarlet gowns on other days. This custom was discontinued after the great rebellion in 1642.

When the Protestants were driven from France large numbers of them came to England and settled in Spital Square and its environs. These immigrants were responsible for the introduction of the silk weaving industry into England.



PINE ROOM
from Spital Square.

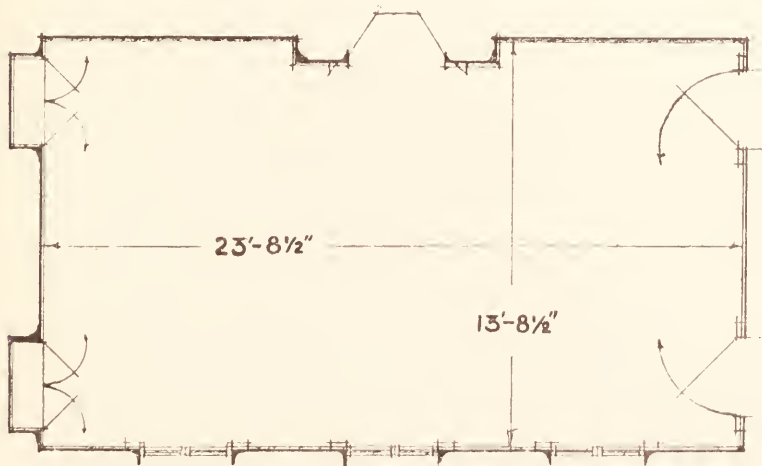


A. G. 2533

A beautifully carved Antique Charles II. Walnut Daybed, with cane seat and back and velvet squab cushion.

During the reigns of Queen Anne, George I, and George II, the number of Spitalfields silk weavers increased enormously, so greatly in fact that a large percentage of them were often unemployed. During such periods, funds were raised for their relief, and the distribution of these funds attracted to Spitalfields large numbers of poor persons, thus paupering the district.

Riots amongst the weavers were frequent. Any decline of prices or opposition in trade set these turbulent workmen in a state of violent effervescence. On one occasion they sallied out in parties and tore the clothes from every woman they met whose gown was of calico. Their greatest riot occurred in 1765, when they formed a procession to present a petition to the King upon the occasion of the Royal Assent to the Regency Bill, complaining that they were being reduced to starvation by the importation of French silks. Eventually troops were called out to restore order, and many people received serious injury.

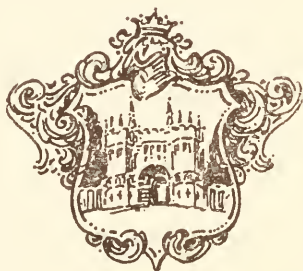


PLAN OF ROOM.

This simple Georgian room, which was taken from a house in Spital Square, is completely panelled in plain pine, all the panels having ovolo mouldings. The skirting, chair rail, and cornice are simple mouldings. At one end of the room are two six-panelled doors with a narrow panel over each, and facing these at the other end of the room are two cupboards with double doors.

There are moulded surrounds to three window openings on one side of the room, and in the centre of the other side is the fireplace with an exquisitely carved pine mantelpiece with a plain panel above.

Dimensions : 23 ft. 8½ ins. × 13 ft. 8½ ins. × 9 ft. 0 ins. high.





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